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## ART NOTES OF REAL INTEREST.

THE retrospective exhibition of the Society of American Artists was opened to the public in the new building of the Fine Arts Society in December. The exhibition consisted of works by the members, and some etchings and prints belonging to Mr. George W. Vanderbilt. The paintings and statuary filled the two larger galleries, the principal one of which is in all respects the finest gallery in the city. The society was formed in 1877, and the work shown represented the best efforts of the members since that date. The society includes a large proportion of the strongest and most progressive of our younger painters and sculptors. It was a happy thought, this retrospective exhibition, for it gave those pessimistic persons who find pleasure in decrying the work done in these days an effective quietus. True, we have many painters here in America, but there are artists among them, and of these we are justly proud.

The landscape men whose work was on view carried things well, in the impressionistic manner. They are enthusiastic over the getting of values in certain new ways, and they have almost succeeded in inducing one to believe in their way of "seeing" nature—almost, but not quite.

There were Mr. Twachtman's large, interesting, and badly hung landscape; Mr. Bunker's "Neglected Corner"; some good flower pieces by the women members. Mr. Wier's portrait of the "Young Man with a Gun," and his "Early Moonrise in Summer," in the new manner which he has adopted; Mr. Theodore Robinson's pretty girls, and his "Winter Landscape"; Mr. Homer Martin's "Old Manor"; Mr. Cox's "Flying Shadows"; Mr. Hassam's "Snowstorm," one of his cleverly handled street scenes; Mr. La Farge's "Fog Blowing in from the Sea," and his pre-Raphaelite "Study at Newport," with sheep and lambs disporting themselves; and Mr. Eakin's "Mending the Net," are all interesting, very diverse in method, and both thoughtful and artful.

Then there are the figure painters: Mr. Whistler's "Anglo-Japanese Ladies," pleasant persons well painted; Mr. Walker's "Pandora," Mr. La Farge's "Venus Anadyomene," and the late William Hunt's "Boy and Butterfly," Mr. Blashfield's more or less happy and huge "Christmas Bells," Mr. Dewing's "Prelude," and Mr. Wier's mystical "Open Book."

Of the work of the sculptors there are good examples of Mr. French, whose "Angel of Death and the Sculptor" is reminiscent; Mr. Warner's portrait bust of the painter J. Alden Wier, Mr. St. Gaudens' bust of the late General Sherman, and Mr. MacMonnies' "Diana," and the altogether charming "Faun" of Mr. Louis St. Gaudens. The desire has been expressed that it might be perpetuated in some more lasting material than plaster, and set up in one of the parks of the city. In retrospection the gain is entirely in the matter of technique; of great thought there is none, nor are the present tendencies at all in that direction. But the exhibition satisfies one that our painters, as far as handicraft goes, are very near the realization of the highest standard of European excellence, which position, attained as it has been in fifteen years, is surely incomparable.

The Water Color Club, the youngest and by no means the weakest of the art organizations, opened an artistically successful exhibition of water colors, at the

Fifth Avenue Art Galleries, in December. The little sketches of Mr. George H. Clements call for specific mention, and one wishes for the necessary space. There were pictures by Ben Foster, George Wharton Edwards, Clara McChesney, Mrs. Van Houten Mesday, J. H. Sharp, Sarah C. Sears, Childe Hassam, and others, to mention which would be to enumerate almost all the successful best known painters in the city.

Mr. F. Edwin Elwell, the sculptor, has been awarded the contract for an equestrian statue of Gen. Winfield Scott Hancock, which is to be erected at Gettysburg. It is said that the sculptor will receive twenty-two thousand dollars for his work.

Mrs. Whitman, a Boston artist, whose work is favorably received here and highly appreciated in Boston, gave a small exhibition of her talents at the Avery Gallery in December. There were book covers, pastels, portraits, and water-color drawings, all very well worth study. Her decorative work is pleasing, but her portraits are somewhat heavy in handling and dark from the use of bitumen. Some of the Bahama studies were agreeable, in well-conceived tones of gray and violet.

Several of the late A. H. Wyant's poetic landscapes were shown at Richards' Gallery in November. They are refined in tone, of good composition, and unforced sentiment. Mr. Wyant's talent and accomplishment were very even, and his death is a loss to American art.

Mr. George W. Vanderbilt's gift to the American Fine Arts Society, of the magnificent gallery costing one hundred thousand dollars, will, it is hoped, stimulate others of our wealthy men to like generosity. The gallery is modelled after that of Georges Petit in the Rue Sièze in Paris. There is still a heavy debt of one hundred and fifty thousand dollars on the property of the society.

Mr. Frederic Remington, well known as an illustrator, gave an exhibition of his work in color, at the American Art Gallery, which was followed by an auction sale in which good prices were obtained. Mr. Remington is a clever man and deserves his many successes.

Mr. Bryson Burroughs, the young man who won last year the first prize founded by Mr. J. Armstrong Chanler, sent back some of his drawings and paintings which were shown at the Art Students' League on January 7th. The exhibit was highly praised by MM. J. J. Gerome, Puvis de Chavannes, Benjamin Constant, and Carolus Duran, the Paris Committee, and was highly enjoyed by the pupils of the League, and others.

There was an exhibition of pre-Raphaelite pictures by Rossetti, Burne Jones, Ford Madox Browne, Blake, and others at the Century Club, most of the paintings belonging to Mr. Samuel Bancroft, Jr.; the "Beata Beatrix," to Mr. Charles L. Hutchinson, of Chicago; the water colors by Rossetti, to Prof. Charles Eliot Norton, and Blake's curious "Elijah," to Mr. John S. Ingalls. This exhibition afforded New Yorkers the happy opportunity of seeing the works of the pre-Raphaelite painters hung together.

Mr. Brush's charming "Mother and Child," recently shown at the Union League Club, has been purchased by Mr. Montgomery Sears, of Boston, who also

owns Mr. Thayer's large "Madonna Enthroned," which achieved a success at the Society of American Artists' exhibition last year.

Mr. William H. Low's fine decorative canvas for the ceiling of the new Waldorf Hotel has, owing to a mistake in the measurement, suffered much in being cut down to its proper size. There was, it is said, an error of some twelve inches around its whole length.

Mr. William A. Coffin, a fluent writer upon art matters and a painter of individuality, gave a small exhibition of his pictures at the Avery Galleries. His "The Rain" is a fine rendering of a drenched, gloomy gray landscape, with a charm of color all his own. In the other pictures, nature was rendered in a variety of aspects with considerable skill.

At an auction sale of paintings by European and American artists, collected by the late Samuel Schwartz, a picture by Jennie Brownscombe brought two hundred and twenty-five dollars; for the others, bidding was slow and poor prices prevailed.

It is said that one may find on the Great Smoky Mountains of Tennessee the same sort of subjects that Millet painted at Barbizon: blue clothing, sabots, and the rudest of farming implements. Here is an opportunity for some of our young men.

The Grolier Club gave an exhibition of engraved portraits by Faithorne, and there was on view a copy of the bronze medallion portrait of Nathaniel Hawthorne by Ringel d'Ilzsch, which is to be the next publication by the club.

At the exhibition of the Union League Club, "The Mandolin Player," by H. W. Watrous, and Louis Moeller's "Explanation" attracted much attention, and were very favorably received.

The American Art Association hung their galleries with the three collections of the late Charles J. Osborn, the late Edwin Thorne, and Mr. E. S. Chapin. The collection was a mixed one, decidedly so, and some of the pictures in it were trash; but there are others, and the number is by no means small, which are excellent specimens of an art which was in vogue ere the beauties of the Barbizon school were appreciated by our collectors.

Of this art, we saw such exponents as MM. Lefebvre, De Neuville, Detaille, Munkacsy, Bouguereau, and Gerome. These men still have their followers, who are not to be persuaded away by other beauties they know not of. As for M. Munkacsy, his star does not seem to be in the ascendant just now.

One is surprised to see again the large portrait of the painter and wife in his studio, which was one of Mr. Osborn's star pictures, and to note the change in its color—indeed, the loss of color—from, one would say, the admixture of bitumen in which this artist believes; its brilliancy has vanished, and there remains but the effect of the brilliant technique, the bravura, which happily cannot be marred by any chemical deterioration.

The work, apart from this, commands one's admiration, and leads but to regret that the artist should have been so short-sighted and impatient for the tone that only time can give. The principal picture in the Thorne Collection was the "Oriental Carpet Merchant," by Gerome, which shows the artist at his best, and in it

he has worked out a successful scheme of composition and color, mosaic in its quality.

Of Detaille, and his friendly rival De Neuville, now dead, there were some representative pictures, and there were, besides, a head by Couture, a Venetian scene by Rico, an example of the Polish painter Kowalski, some amusing conceits by Casanova, Flamang, Leloir, and Delort, a water-color by G. H. Boughton, and a marine by W. T. Richards. There were some four hundred numbers in the catalogue of Bronzes, Porcelains, Ivories, and Bric-à-brac, which were interesting, but for the mention of which we lack space.

There was an interesting exhibition of a number of statues and groups in marble and bronze by Gaetano Russo, the designer and sculptor of the Columbus monument, at the Fifth Avenue Auction Rooms in the early part of February. At the auction sale which followed, the sales amounted to four thousand six hundred and five dollars; the largest price received was five hundred and sixty-five dollars, for the "Bathing Woman."

A miscellaneous exhibition of pictures was held at the Union League Club on February 9th. It was the first effort of the new Art Committee.

The Loan Exhibition of the Fine Arts Society opened in the middle of February. There were pictures by Rembrandt, De Hooghe, Rigaud, and Velasquez, and pictures of the English school were loaned by Mr. W. H. Fuller and Mrs. Blodgett.

Mr. Cyrus J. Lawrence loaned his magnificent Barye bronzes, over one hundred in number, and there were the beautiful Tanagra figures belonging to Mr. Altman and Mr. T. B. Clark. Mr. C. D. French sent his colossal model of the Statue of the Republic at Chicago. The rest of the exhibition included tapestries, arms, ceramics, fans, laces, miniatures, and enamels.

Mr. Arthur Parton and Mr. Seymour J. Guy, both National Academicians, hung the Fifth Avenue Art Galleries with some of their representative pictures. Mr. Parton is a good colorist, and his pictures leave a pleasant memory with one. Mr. Guy's fine draughtsmanship condones the sentimentality and prettiness of his subjects, which prettiness is the attraction to those who care most for the story-telling quality in which Mr. Guy excels.

The St. James Gazette applauds our huge new Columbian stamps in the highest terms, points to the excellence of the workmanship, and calls attention to the "degraded character" of the color and engraving of the new British issue.

The sales of the first week at the Water Color Society Exhibition amounted to twelve thousand and eighty-five dollars for one hundred and fourteen pictures.

W. L. Sonntag, N.A., and Henry A. Ferguson, A.F.A., exhibited a number of paintings, in the style in which each has become well known, at the Fifth Avenue Galleries in the early part of February. Of Mr. Sonntag it may be said that he paints with a certain originality of color, and strong, dramatic effect, qualities by no means to be despised and ones by which he has held a large clientele. Mr. Ferguson, if less dexterous in his art, is more thoughtful, and strives for the character and *locale* of his landscapes. His "Glenn Falls on the Hudson," and "A Street in Orizaba, Mexico," are sufficient proof of the truthfulness of his work.

A particular survey of the Water Color Society Exhibition confirms one's earlier impressions of the attractiveness of the display, and of the fairly high average of excellence in the work shown. The Hanging Committee, Mr. Platt and Mr. McIlhenney, performed their task—an arduous one—to the satisfaction of the society as a body, and the award of the prize by the jury to Miss Sears, of Boston, a pupil of Abbot H. Thayer, was applauded by the best element of the society.

Miss Sears' picture is a dignified performance, more satisfactory perhaps in the promise it gives of the future of the painter. There are very few examples of the work of the impressionistic or "disintegrated colorists," as they might be styled. Mr. Bolton Jones and Mr. Walter Palmer have each examples in their established styles. Mr. W. Hamilton Gibson shows a dozen charming examples of his graceful art. Mr. Fraser's "Sunny Road" and Mr. Samuel Coleman's "Courtyard at Morelia" had each their admirers; Mr. Drake and Mr. Harry Fenn furnished serious work, and there were pictures of Dutch peasant life by George Wharton Edwards.

Of the marines, Mr. Bicknell's, Mr. Rehn's, Mr. Carleton Chapman's, and Mr. W. S. Robinson's pictures were fine for motion, feeling, character, and interest of subject. Mr. Herter's curious figure picture, "The Great Mystery," attracted attention, and Mr. Hassam was seen in three pictures, each characteristic of the artist and showing him at his best. Mr. Hassam is always interesting, but more from an artistic than from a story-teller's standpoint, although his story is generally well told. Mr. Earle had several of his strongly characterized figure pictures, and Miss Clara McChesney, the talented follower of Josef Israels, had serious work in the manner of her master. Some bright and clever wash drawings by Mrs. Nichols were admired, and Mr. Fowler exhibited a well-drawn head; Mr. Farny, a carefully studied picture, "A Mountain Trail," a subject which shows the veracity of Mr. Farny's observation and performance. There were other pictures, by Mr. Mente, Mr. Hamilton, Mr. Alfred Fredericks, Mr. Metcalf, Mr. McCord, Mr. Van Elton, Mr. J. Francis Murphy, Mr. Cropsy, and Mr. Shurtleff, to mention only a few at hand, which were each well worthy of study and patronage.

Conflicting opinions have been and are still entertained upon the ideality of art as compared with the truth of nature—as to the meaning of the term ideal as applied to art, and of truth as applied to nature; as to whether there is, or ought to be, any other ideal of art than what is to be obtained from a faithful observation and exact copy of the truth of nature; in a word, as to whether the ideality, so often spoken of as a distinctive characteristic of the higher works of art, be anything more than a mere notional abstraction of the human understanding. The feeling which inspires and guides the imagination of the artist, and through his production is awakened again in the minds of others, contains the rule of its own expression.

Art announces very distinctly what it is, in what it does. So far as the understanding is concerned, the artist may aim to please the multitude, and he may rightly seek for patronage as a means to his end, but he must have a delight in the idea for his own sake. Closely as the artist is driven by impulse to study nature, still, it is evident that his work must proceed wholly in all its details out of himself. Nature is not as the careless mind sees it, but as the artist views it; as he absorbs it, and creates it afresh.

It is the great mystery that man has this power, but its possession is proved by the work of the great painters, sculptors, and poets. Coleridge says, in language which only a poet could use: "I seem to myself to behold, in the quiet objects on which I am gazing, more than an arbitrary illustration, more than a mere simile, the work of my own fancy."

Fifty pictures by Robert Dudley, illustrating the laying of the Atlantic cable, were presented by Cyrus W. Field to the Metropolitan Museum of Art.

Replacing the collection of old English pictures, owned by Henry Marquand, recently withdrawn from the Metropolitan Museum, there is a new collection of native and foreign pictures shown. There are S. R. Gifford's "Near Palermo," Plasson's "View on the Seine," Grolleron's "Soldier at Rest," Charles H. Davis' "Evening," Sanchez-Perrier's "Lagoon near Venice," "A Winter Scene in Holland" by Koek-Koek, Pasine's "Halt at the Mosque," V. M. Brown's "Raspberries," Julius Schrader's "Queen Elizabeth Signing the Death Warrant of Mary Stuart," Adolph Schreyer's "Arab Scout," Veten's "Halt of Cavaliers," Pokitonow's "Cattle in Pasture," Girard's "Rainy Day" in Paris, Jacquet's "Reverie," Preyer's "Fruit," Kennard's "Parting Kiss," David Johnson's "Monarch of the Meadows," Monchablon's "Wooded Hillside," a landscape with cattle by Verboeckhoven, Jacque's "Sheep," Gilbert Stuart's "John Parr," Edward May's copy of Couture's "Falconer," and Bol's "Portrait of a Woman."

An exhibition of twenty-seven pictures by Eugene Jettel was held at the Avery Galleries early in February.

James D. Gill, an art dealer, held an exhibition of one hundred and fifty American pictures at his gallery in Springfield, Mass.

Warren Sheppard has had one of his large pictures, "The Restless Sea," accepted by the Jury for the World's Columbian Exhibition.

John M. Falconer has an advance proof of the large photogravure from the Stuart portrait of Washington, the most satisfactory of all the known likenesses of the first President of the Republic. The plate is nearly as large as the original.

There was a fine exhibition of pictures by the Dutch painters and French impressionists at the Boussod-Valadon Gallery.

At the exhibition of the Brooklyn Art Club, a picture by Edward A. Rorke attracted much attention. It showed many of the qualities which have made Mr. Charles Ulrichs' pictures sought for. The subject was "A Pattern Maker." The figures were firmly drawn against light which streamed in from the windows, were sober and reserved in color, and vigorous in treatment, while carefully finished.

Mr. C. Harry Eaton has in his studio a fine landscape which is destined for the "Salon." Mr. Eaton is rapidly rising in his art, and his recent pictures exhibit many charming qualities of color.

Mr. Albert Herter's pretty picture in the Water Color Exhibition caused much curious comment. The picture was called the "Great Mystery," and did not explain the title, but it was very good in color.

The U. S. S. Constellation has sailed from Italy on her return trip to this country, bringing, besides works of art by American artists and sculptors studying

abroad, various objects of art loaned by the Italian Government museums for the World's Fair and copies of the Pompeiian bronzes now in the Museo Nazionale at Naples. Most of these bronzes, by the way, came from Herculaneum, and not from Pompeii, although they are generally known by the latter name. The pressure of the masses of lava has given a dark blue-green hue to the bronzes found in the ruins of Herculaneum, while those of Pompeii, which were much more exposed to moisture, are oxidized, and of a light green color.

The collection at the Museo Nazionale is finer than any other collection of bronzes of the first century. In it is the beautiful "Narcisse." Some authorities insist that it is Pan listening to Echo, of which copies were common in this country some years ago. Another of these bronzes is the Dancing Faun, which was found in the large house known as the "Casa del Fauno." This house was discovered in 1830, in the presence of Goethe's son, and it is supposed, from the great number of amphoræ found in it, that its proprietor was a liquor dealer. There is also here the equestrian statue of Nero found in the Forum of Pompeii; a portrait statue, supposed to be that of Livia, consort of Augustus; a statue of Augustus as Jupiter; numerous statuettes of gods and goddesses; and a large number of household utensils, lamps, candelabra, tools, musical and surgical instruments; weapons, and other articles of unknown use.

The Jury for Drawings in chalk, wash, charcoal, pen and ink, etc., for the World's Fair, consists of the following representative illustrators: C. S. Reinhart, chairman; C. D. Gibson, secretary; Robert Blum, W. T. Smedley, J. H. Twachtman, Mrs. Mary Hallock Foote.

A syndicate, to be known as the Historic Art Association, has been formed, with a capital of \$5,000,000, for the purpose of making an exhibit of the works of American artists of note, old and new, during the World's Fair. The president of the syndicate is Philo Beard, vice-president of the Erie Bank of Buffalo, and among others interested with him in the scheme are Chauncey Depew, Andrew Carnegie, G. W. Childs, Henry G. Marquand, J. Pierpont Morgan, A. S. Webb, C. N. Bliss, Joseph Choate, John Bigelow, Horace Porter, Hamilton Fish, Oliver Ames, and C. L. Tiffany.

Mr. W. Lewis Fraser, the art manager of The Century, lectured before the students of the Academy of Design, in the library of the Academy in Twenty-third Street, on illustration, and exhibited a collection of drawings by well-known illustrators. He took his hearers abroad first, gave them a wide view of the subject, and then brought them back to the present day, and pointed out the good and bad qualities of the Pennells and Gibsons, Brennans, Castaignes, and Gauls, with which his talk was illustrated. He advised the students among his hearers to draw for a reduction of one-half, to use black ink and smooth paper for pen-and-ink work, and not to use oils on account of the reflections which are apt to interfere with the values in a photographic reproduction.

The essential qualifications of an illustrator, Mr. Fraser held, are invention and imagination, composition and drawing being, of course, important considerations. "Art is nature seen through the prism of emotion, and, no matter what the form chosen for its expression, it is the expression that counts."



In the past twenty-five years the art of illustration has been advanced by the enterprise and liberality of American publishers and the appliances of photography, which, between the years 1860 and 1870, developed the possibility of printing the drawing directly upon the block for the engraver. This advance in the method of reproduction made possible the use of gouache, water color, pencil, crayon, or charcoal, and this in turn, of course, opened the field of illustration to men who hitherto had ignored it.

"For illustration, I take it," said Mr. Fraser, "is a picture which elucidates written text, which conveys the meaning of the author, as the artist understands it, to the brain by means of the eye." Among the great illustrators he mentioned Cham, Daumier, Gavarni, Leech, Cruikshank, and in America, as second to none of these, Felix O. C. Darley. "These men," he said, "were great men and men of undying fame, but they were grudged by the critics of their day the title artist. Even now I fear this feeling toward the illustrator has not fully disappeared."

William A. Coffin, treasurer of the sub-committee in charge of the Columbian Loan Exhibition, held at the Academy of Design last October, has sent his report to Perry Belmont, chairman of the Art Committee. The total receipts were \$2,133.00 and the total expenses \$2,085.50, leaving a balance of \$47.50.

The collection of pictures at the Union League Club, although hastily gotten together by the new Art Committee, embraces, between the art of Delacroix in religious mood, and that of Heilbuth, a painter of light and airy trifles, some peculiarly interesting examples of modern art. While each painter is not seen perhaps at his best, yet the opportunity given to study Rousseau, Corot, and Delacroix, as the masters of romanticism, on the one hand, and the colder and more precise art of Gerome, or the story-teller, W. Dendy Sadler, on the other, is one for which the new committee is to be thanked. From the foregoing, it will be seen that the exhibition covers a wide range.

In the "Visit of Napoleon to the Sphinx" and "Bonaparte in Egypt," Gerome has given us two examples of his cold, formal, and faultless drawing, before which will always be found his admirers. But Delacroix, on the other hand, in the passionate feeling of his "Jesus on the Lake of Gennesaret" fires the enthusiasm of one's imagination and emotion. Corot in the beautiful "Village of Normandy," the charmingly delicate "Harvest Time" of Daubigny, and the Fontainebleau landscape by Rousseau, have an impeccable charm, which leave a decided impression on the mind. Lerolle and Jongkind, and the Americans Ochtman and the late lamented Fitz, owe their artistic value largely to their conception and feeling, while Mauve and Israels, as well as Inness, show their masterly qualities as well by their technical skill as by their qualities of temperament. The examples of Rico, Albert Lynch, the South American whose work is becoming known to our collectors, are more striking on their technical side. There are pictures by Ziem and Billotte which may be styled characteristic of the painters, but the picture which tells its story, and tells it well, is that by Mr. W. Dendy Sadler. It is a picture of three finely characterized old-fashioned gentlemen, discussing the quality of a decanter of wine, in a typical English garden. The painting is good and unobtrusive in its technical side, and the color is harmonious and entirely agreeable. Mr. Sadler's paintings are only known here by the reproduction etchings in the shops, and this picture, one of the artist's best, was highly enjoyable.

In the exhibition of the Etching Club at the Water Color Exhibition, the erst-while strong members are conspicuous by their absence: such etchers as Messrs. Bacher, Platt, Pennell, and Mrs. Moran show no work this year, but the quality of the work shown is quite high, and it may be said that there are few, if any, of the plates exhibited in the corridor at the Academy that could be rejected on the score of having been made to suit the dealer. It must be a source of satisfaction to the members who have worked so hard for the success of this exhibition, that all agree that it has been work well done. Of the very interesting things shown should be mentioned the portraits of J. Alden Wier, conscientious and virile, the landscapes of Mr. Schilling, and the street scenes of New York by Mr. Mielatz, whose Entrance to the Brooklyn Bridge, while it perhaps is a trifle too literal in what it shows, yet is in the right direction, and a promise of other and stronger work to come. Of Mr. R. K. Mygatt's work the same criticism holds good, and one admires most the two little landscapes, "Study of Willows" and "Day Dream."

Mr. Reginald Coxe shows plates in which the qualities of painter etching struggle somewhat with execution, and are in the main successful. Of the women members, Miss Cassatt and Miss Blanche Dillaye show good work, each in manner adopted by the artist, and Mr. R. F. Bloodgood has a plate which has qualities attractive to the connoisseur.

Goeneutte, Legros, and Geddes, among the foreign element, show characteristic examples of their work; the latter has a charming little landscape, full of beauty and vigor. All in all, the exhibition of the Etching Club this year is a worthy one, and is fittingly celebrated in the handsome catalogue issued by the society.

There is no doubt in the minds of the zealous promoters of the Women's Department of the World's Fair that the coming exposition will mark an era in woman's work, and that the opportunities afforded her thereby to extend her fields of labor will be very great. When the proposition of a special woman's bureau was first mooted, the idea to most hard-working and successful women was not a congenial one. Many still remember the amateurish display at Philadelphia which was designated as the Woman's Department, and dreaded a similar repetition at Chicago, few with really good reputations caring thus to exhibit in that department, and preferring to take their chances in the general exposition where sex was not considered—simply merit. Nevertheless, even that crude and apparently futile exhibition had far-reaching results, and from it sprung the decorative art societies and women's exchanges which have helped so many clever women to take the first steps toward self-support. The present movement, therefore, will undoubtedly go much further in its results, and the natural prejudice which at first influenced many people against it is being gradually overcome by the general interest which has been excited in Europe, as well as in America, by large-hearted women who seek to benefit their sex.

It is now deemed advisable by the women managers of the New York Bureau of Applied Arts to hold a "preliminary exhibition of arts and handicrafts," under the management of the American Art Association, at the American Art Galleries. This exhibit is designed to call out what is good and excite universal interest among women, and will cover the following branches of art manufactures: Applied

and decorative painting; stained glass and glass mosaics; modelling and plastic ornament; designing and construction of furniture; wood-carving; picture frames, and ornamental and gilded woods; ornamented leather, paper, and other wall hangings; modern textiles and needle-wrought tapestries; modern embroideries and modern ecclesiastical embroideries; designs for gold and silver work for jewellery, for medals, and for the engraving and carving of precious and semi-precious stones, pottery, porcelains; colored, cut, or engraved glass for table or decorative use; art manufactures in iron, copper, brass, and bronze; book covers and book binding, book marks, and modern hand-made lace. The field, as will be seen, is a very wide one, and it is from this exhibition that the best specimens of the work of women will be selected to constitute the loan collection of the Bureau of Applied Arts, which will be exhibited in the Woman's Building at the World's Fair at Chicago.

The announcement was made some time ago, and created no little interest, of the invention of a tool by which sculptors and others engaged in the carving of marble, stone, or granite, could dispense with much of their slow and laborious handwork. The details of this mechanism, as recently given, show that it is worked by two or three cells of storage battery, giving four to six volts and eight to ten amperes of current. The device weighs about six pounds, and is provided with a plunger, the rapidity of stroke being regulated by a button on the side of the tool; the stroke can also be made to vary from one-eighth of an inch to one inch, at a speed varying from three hundred to six hundred strokes per minute.

Instead of having to strike the tool itself, the operator needs only to guide its movements, and is thus able not only to accomplish the work much more rapidly, but to give greater attention to the working out of the design. Although six pounds is the heaviest tool thus far constructed, it is claimed that the principle of the machine can be widely extended and applied to very many purposes, from the most delicate sculpture to the heaviest of granite drilling and mining; it is found particularly useful for the carving of letters and similar work, where it is necessary to follow accurately straight or curved lines.

April 17th is the date fixed for the opening of the XVth Exhibition of the Society of American Artists. This will be the first exhibition of the society in its permanent home in the Fine Arts Society Building.

A Memorial Exhibition of the pictures, for the late J. Foxcroft Cole, was opened at the Boston Museum of Fine Arts in January and closed in February. Mr. Cole was a painter of much merit, a pupil of Lambinet, and his work was strongly personal.

At Reichard's Gallery, Winslow Homer showed seven pictures destined for the Chicago Exposition. They include some of his oils of hunting scenes in the Adirondack woods, fishermen in their dories, and coast scenes; among the latter was the well-known "Sailors Take Warning," with its red sun, which somehow seems out of key. Even with their characteristic defects they are interesting, sincere, and of value to the student and picture lover.

Mr. Bicknell, a painter whose work is rapidly improving in quality, the quality that painters applaud, showed a study of sunlit surf at Macbeth's.

Eugene Jettel is a landscapist of Austria, trained there and in France, and working mainly, we believe, in the latter country. A score or so of his paintings,

at the Avery Gallery, will make him more familiar to American amateurs. They are accompanied by a note, printed in the catalogue, which in a very sanguine manner hints that Jettel is the peer of Cazin and Mauve. To the impartial reviewer it may be permitted to doubt this. Painting in a light key, depicting the fresh greens of rich meadow land and the transparent surfaces of still streams and ponds, Jettel obtains artistic effects, with a delicate kind of beauty in them. Some of the French landscapes in this collection—Nos. 6, 11, and 16, to mention those that seem to be the best—are truthfully done and are original in style. They have atmosphere, moreover. The newcomer—for although one or two of his paintings have been brought to this country before, he is a newcomer—is a colorist and brushman of undoubted merit.

The Sixty-eighth Annual Exhibition of the National Academy of Design will be opened to the public on Monday, March 27th, and close on Saturday, May 13th.

The Third Annual Exhibition of the Art Club of Philadelphia opened to the public an important exhibition of works in oil, water color, and pastel, early in March.

Brother Mauerlain, secretary of the Catholic Educational Exhibit at the World's Fair, has written to the Catholic clergy at Milwaukee, asking their assistance in securing the banishment of nude pictures and statuary from the Fair.

The Fifteenth Annual Exhibition of the Society of American Artists will open on April 17th at the new Fine Arts Society's building. Blanks should be obtained of the secretary.

Perhaps the most important, and certainly one of the most interesting, pictures in the collection which Mr. Robert J. Wickenden placed on view at the American Art Galleries is the beautiful "Moonrise in the Valley of the Oise," by the elder Daubigny, in which the long, narrow picture is exquisitely lighted by a misty moon near the centre of the composition. One remarks the curious outlines of the masses of trees, which at a distance has considerable value, and lends an air of truth to the foliage as seen in moonlight, while the thin color is in some places simply "washed" on the canvas with the medium. Other pictures by C. F. Daubigny are "Study of a Vineyard," in which the handling is entirely different, "The Sportsman," and a strong "Study of Sheep."

By Karl Daubigny, "On the Banks of the Oise," fine in quality and airy in composition; "Storm off Trouville," and the "Beach at Tréport."

Of the work of Corot there are seven examples, of which several are in his earlier manner, notably the "Vatican Gardens," and the "Bather," a nude study of a woman sitting beside a pool with the light coming from the back over her shoulder, which fairly gleams with color. Perhaps the best of the Corots is the "Paris near Meudon," a charmingly lit landscape, with a heavy cloud hanging above the city, which is in sunlight, against the masses of green and gray. His "The Banks of the Marne" is a long, narrow panel, painted as a decoration for a door. Of the four Rousseaus "The Plain of Barbizon at Twilight" is a charming example, and his "Windmills at Sunset" represents two ruined mills strongly drawn against a glowing sky. There are examples—fair ones, too—of Jacquet, Diaz, De-

camps, Michel, Troyon, Géricault, Courbet, Delacroix, Dupré, Delaroche, and Millet, and caricatures in color by the eccentric Daumier; Ary Scheffer's interesting, if somewhat black, "Head of Christ"; Boulanger's "Portrait of Georges Sand in her Youth," the face strong and intellectual; Chaplin's "Real and the Ideal"; a large canvas by Doré, "Combat of the Gauls and the Romans," interesting in composition, and, one may say, fine in color scheme. There is a fine "Autumn Landscape," by Troyon, in his usual manner, low in tone and rich in subdued color; a "Forest Interior at Fontainebleau in Springtime," by Diaz; Delacroix's "Foraging under Difficulties," a fine example of his power of technique and color sense; an "Alpine Torrent," by Courbet, rugged and painted entirely with the palette-knife.

The Millet is not a very interesting one, being simply a sketch of a house and garden. Of value, as a study, to the student are the fine drawings in crayon, pencil, charcoal, and pen and ink, in the gallery upstairs. Mr. Wickenden, who made the collection, is himself a painter, and upon the death of Rousseau succeeded to his studio, and therefore was enabled to secure some of his valuable sketches. Mr. Wickenden's notes in the catalogue evidence his love for the pictures, and his real regret at having to part with them. Among the interesting drawings are examples of Millet, of few lines, but masterly knowledge and expression.

Mr. Walter Richmond has also gathered together some fine pictures by the men of 1830, as well as good examples of the work of other European painters of lesser fame.

The collection comprises pictures by Troyon, Bonheur, Dupré, Isabey, Corot, Courbet, Daubigny, Rousseau, Millet, Géricault, Jacquet, Verboeckhoven, Schreyer, Vernet, Bouguereau, Fortuny, Greuze, Munkacsy, Boulanger, Domingo, Ziem, and many other well-known names.

One must mention the beautiful "Twilight" and the magnificent and glowing "Sunset after a Storm," by Daubigny and Rousseau, respectively, and Millet's "Sower" and "A Churner," purchased from Mme. Millet. The "Arab Fantasia," by Fortuny, is a fine, dashing, colorful piece of work—one of the prizes of the collection.

Of the Americans, only W. M. Hunt, Bierstadt, and De Haas are represented, but each characteristically. The Bierstadt shows a herd of cattle drinking at a stream in a landscape gilded by the haze of sunset.

Of the eighty pictures shown at the last oil exhibition of the Salmagundi Club there were some which represented not unworthily the work of the strong men of the club. Mr. Levy's "Young Italian Girl" was good both in color and drawing, and Mr. Musgrave's "In the Height of the Season," representing a crowded ball-room, if it was not entirely satisfactory, was some of his most serious work. Mr. Whittemore's picture of a pretty girl was not below his level, and there was a large, richly toned canvas by Mr. McCord, entitled "On the Devonshire Coast." Mr. Marshall's "Hackensack Valley" was an ambitious venture, commendable in some respects; and there were characteristic pictures by other well-known men, such as Mr. Champney, Mr. Drake, Mr. Rehn, Mr. De Cost Smith, Mr. Carleton Chapman, Mr. Birney, and Mr. Dolph.

Mr. J. Harrison Mills sent a medallion and a portrait bust in plaster, and Mr. J. Scott Hartley, the sculptor, was also represented by a portrait.

The exhibition was pleasantly inaugurated by a "stag" party on Saturday evening, February 18th, and closed the following Wednesday.

In the work of Evert Van Muyden, which Frederick Keppel introduces at his gallery, one discovers a new man of great power of draughtsmanship and knowledge of animal life: if one is reminded of Barye, in looking at some of Van Muyden's plates or water colors, the reminder is only a fleeting one, and is overcome by personal quality which appears in the work of the younger aspirant. Mr. Van Muyden draws like a painter and paints like an etcher; that is to say, his draughtsmanship is full of the appreciation of the quality of mass, while his color work is less virile, more tentative. Unlike his predecessor, the late August Lançon, or the great Landseer, Van Muyden does not seek for facial or human expression in his animals, and in this lies no small part of the success of his accomplishment: his animals, one feels, are true to nature. His hand seems to be a sure one, and his plates to be made on the spur of the moment with little after alteration. One admires some of the sketches, in which he shows his ability to digest, so to speak, his subjects, and to give only the essentials in mass and line. Mr. Van Muyden's plates will prove a decided acquisition to the cabinets of our collectors.

The Forty-eighth Annual Exhibition of the Boston Art Club will open to the public on April 7th and close April 29th. Blanks may be procured of the secretary, Thomas Allen, at the club. Contributions from New York artists will be called for, shipped, and returned free of expense to contributors by the club agents.

Mr. Leonard Ochtman, a sincere and talented artist, who interprets with pleasing truth certain phases of nature, gave an exhibition of new work at the Avery Gallery in February. Mr. Ochtman shows increased power in his handling of color, and his landscapes in this exhibition leave a more vivid and individual impression upon one's mind than those that he showed a year ago. Mr. Ochtman's errors are those of omission, rather than commission, in that he generalizes too much, but the exhibition as a whole shows a capable and meritorious artist at his best.

Sculptors J. Q. A. Ward, Augustus St. Gaudens, and C. D. French have been appointed by Park Commissioner Gray to pass upon statuary which in future shall be offered to the city, destined to be placed in the public parks and squares. These men represent the best art feeling of the country, and their appointment is a matter of congratulation. New York has long been a sufferer from bad sculpture, and it is to be hoped that the monstrosities now in the parks and other public places may soon be removed.

The Russian painter Markowsky is on his way to America. Mr. Markowsky will take a studio in this city in order to execute various orders for portraits. This artist is perhaps best known here for his large picture of the "Russian Wedding."

In the collection of etchings and engravings which Dr. L. R. Koecker, of Philadelphia, arranged for sale at the Fifth Avenue Auction Rooms, were to be found several hundred proof impressions. There were a few good old prints, and a miscellaneous lot of examples of the painter etchers of to-day, such as Winslow Homer, P. Moran, Waltner, Charles Platt, and his master, Stephen Parrish. Among

the old engravers were plates by Hogarth, Morghen, Bartolozzi, Raphael, and Boucher. There was also a plate called "Ariadne," by A. B. Durand, after Vanderlyn, the earliest American engraver.

There were some good and interesting pictures to be found in the collection which Mr. Henry M. Johnston, of Brooklyn, placed on view at the Fifth Avenue Art Galleries, and the works were fairly representative of the names in the catalogue. Perhaps the most conspicuous canvas was Bouguereau's "Literature and Art," painted to order for a well-known Baltimorean, and not very satisfactory. But there were delightful pictures by Jacques, whose "Watering Sheep at Night" is one of the most beautiful ever seen in New York. Two fine Delacroix, "Tiger and Serpent" and "The Combat"; three by Corot; three by Dupré, among them the fine "Oak by the River"; a couple by Monticelli, a Diaz, and Breton's "The Tired Reaper" and "A Summer Day"; a fine Rousseau, "The Outskirts of Barbizon"; and examples of Jongkind, Boldini, Isabey, Domingo, Clays, Monet, Inness, Rico, Ziem, Troyon, Van Marke, Daubigny, Zamacois, Courbet, and Dècamps, to mention only a few.

An opportunity to study what may be styled the gem of all the Old Masters now in America, the so-called "Gilder" of Rembrandt Van Rhyn, and undoubtedly one of the best portraits, from a purely artistic standpoint, ever painted, is afforded by the Loan Exhibition at the New Fine Arts Gallery in West 57th Street. The picture is marvellous for character and beauty of handling, and is surrounded by appreciative connoisseurs whenever Mr. H. O. Havemeyer can be induced to loan it. There are other "Old Masters" loaned by Mr. Havemeyer, such as the fine Peter de Hooghe, or Hooche as it is sometimes spelt, and the portrait of "An Old Woman," as well as portraits of "Burgomaster Six" and his wife, loaned by Mr. Morris K. Jessup.

There are also the interesting portraits by Gilbert Stuart and Copley, the Gainsboroughs, old Cromes, Turners, Constables, Cotmans, and a half-dozen pictures by Sir Joshua Reynolds, chiefly of historical interest. The early Italian painters, such as Rubens, Bellini, Velasquez, and Baroccio are represented in this collection, the study of which may be regarded in the light of a liberal education in the art of the noblest of the Old Masters.

The Dutch school of painting, of which we are soon to see some representative masterpieces, is celebrated for its truth in the representation of common life. People love to see even the most common objects, which as real they would scarcely notice, truthfully represented in painting. These are they who extol the barn door with its nails, and the violin-hanging-on-the-wall sort of painting, but this is simply a step in the wrong direction. Who would deny, for example, that the jewels which seem to sparkle in some pictures contribute something to the whole impression? But what are they to the immeasurable fulness of expression contained in the portraits by the Dutch masters?

"Nature herself," says Sir Joshua Reynolds in his Discourse III., "is not to be too closely copied." A mere copyist of nature can never produce anything great, or raise or warm the conceptions of the spectator. It is not the eye, but the mind, that the great painter desires to address. At the same time, it is absolutely necessary, in a true work of art, that it should not merely *appear*, but *be* natural.

In nature we see no appearance of restraint, and there must seem to be none in art. There must be no confinement to outward and mechanical rules at all. It is upon this impression of freedom in the producing power that the pleasure we derive from contemplating great works of art mainly depends. A careless sketch by a great master may show the freedom of his touch, like, for example, that gigantic hand which Michael Angelo is said to have drawn with a piece of coal on the wall where Raphael was painting, and which awakened in the latter a consciousness of a higher power than he had as yet shown. But how much previous toil and labor that slight sketch presupposed. It stands there still, though it was the work of but a moment, pointing at Raphael's unfinished painting.

Rules and systems are the fetters of art ; where they exist, there art is not. It is from the observance of such rules that mannerism is born. A man of power produces something great, and to him flocks the horde of students to study his work, adding to the harvest of mere imitators, and in the end generally accomplishing nothing. The productive power does not depend on instruction from without. True, a man should, so to speak, learn his trade—that is to say, should learn the use of his materials ; but genius is a power to produce that for the production of which it is impossible to lay down any law, positive precepts, or rules of working.

The exhibition of the Doré scriptural pictures at the Carnegie Music Hall has been successful as far as attendance is concerned. These pictures are not to be considered as great works of art in any sense, but yet people of intelligence will speak of them with bated breath ; they are of the sort which are to be shown with crimson hangings and all the trappings of the theatre. Doré was not a great painter, and his figures were not drawn from nature, more is the pity, for had he observed the model carefully he might have achieved more than the *succes d'execration* which fell to his lot among the artists of France. Literary quality of a certain sort there is in the pictures ; but this does not compensate for the bad drawing and poor color. Doré said ere he died, "*All, all would I give for one word of praise from France.*" But France withheld that one word from him, while England thronged the gallery in Bond Street, London, for years. *Succes d'estime* was not for Doré as far as France was concerned, and he died a broken-hearted man. The pictures, we understand, are to go to Chicago, where they are to be exhibited during the period of the World's Fair. Doubtless they will there have some of the success they enjoyed in London, for the stamp of approval, the hall mark, as it were, of England must perforce carry weight with those who are ignorant of the principles of art. One of the best of the Doré pictures, as we remember them, is the "*Solitude,*" in which there is a decided atmosphere and feeling, which is sadly hampered by the color.

It is understood that the difficulty between the older painters and the New York Jury of the World's Columbian Exposition has been, in a measure, settled by the acceptance of several pictures which were considered objectionable at the first selection. One hopes for the sake of all concerned that this is true, for the older painters represent a distinct place in the art achievement of the country, whatever it may be, and thus they deserve a place in the exhibition. It may be said of these painters of the old school that in many cases they have forgotten more than some of the younger brethren, who criticise them so severely, have yet learned ; at



any rate, their position in the history of the country is a most honorable and respectable one, and it is a matter of congratulation to all concerned that the difficulty has been definitely settled.

Since the purchase of his pictures by the French Government, Whistler has turned his back upon England, although the price paid was low—only \$300; yet the honor is one which is greatly coveted by contemporaneous painters. Whistler is a unique figure in art, and will doubtless cut quite a figure in the salons of New York and Chicago. He has perhaps given up the practice of his gentle art of making enemies, now that it profits him nothing, for he is cordially disliked by the great ones of London, and at the same time venerated by the artists. In all respects Whistler is the greatest painter that America has produced, and it is time that he turned his face toward the land that gave him birth.

Early in March Mr. C. D. Gibson, the talented society illustrator, placed on exhibition, at the gallery of Sanchez and Miller, in the neighborhood of fifty drawings in his favorite medium. These drawings represent society people, with whom New Yorkers are more or less familiar, in various graceful compositions which have adorned the pages of *Life*. Mr. Gibson shows marked improvement in his art, his figures are more easy in pose, and his technic is less "teased," to use a studio expression, than was the case in his work of a year ago. It may be said truly that Mr. Gibson has only a few types in his range of characters, but these are in the main satisfactory. His Bishop Gullum, which may or may not be a caricature of a well-known personage, is getting rather monotonous, but he is largely in evidence. Mr. Gibson has of late added a few new types to his collection in the series of "tough" sketches of the lower walks of life, but it is in the drawings of the *haut ton* that he is eminently successful, and distinctly humorous. In his technic Mr. Gibson may be said to have founded a school, and, taken all in all, it is one that we could illy spare.

Mr. Alfred Parsons, who is an English artist and one of the Broadway (England) colony which numbers Edwin A. Abbey among its members, has just returned from Japan, where he has been painting flowers, but Mr. Parsons has not been painting after the accepted standards. He has made some most careful and elaborate studies of the *flora* around and about old *Fuji-ama*, and the result of his labor was shown at the American Art Galleries early in March, for a period of ten days. Among the hundred drawings shown, were a few which were something of a revelation to those who look down upon the art of the flower painter, and Mr. Parsons can be well content to rest his fame upon the work he has shown here in this exhibition. They are not flower-pieces in the conventional sense of the term; they are something more, and they give one a new and well-defined idea of the beauties of the gardens, the hills covered with cherry bloom, and the placid lakes embowered in blossoms of tender quality. He shows us the lily fields, the brilliant iris, and azalea, the tangled arms of the giant wistaria, and fields that seem a veritable pink sea, so covered are they with a sort of misty bloom. Then there were some delicate studies of blushing plum-trees, enveloped in a tender atmosphere of purple. Doubtless our connoisseurs have acquired a number of these fascinating drawings, which will be taken to England for exhibition. It is said that the Royal Uyeno Park Museum of Tokyo has already purchased a number of Mr. Parsons' drawings.